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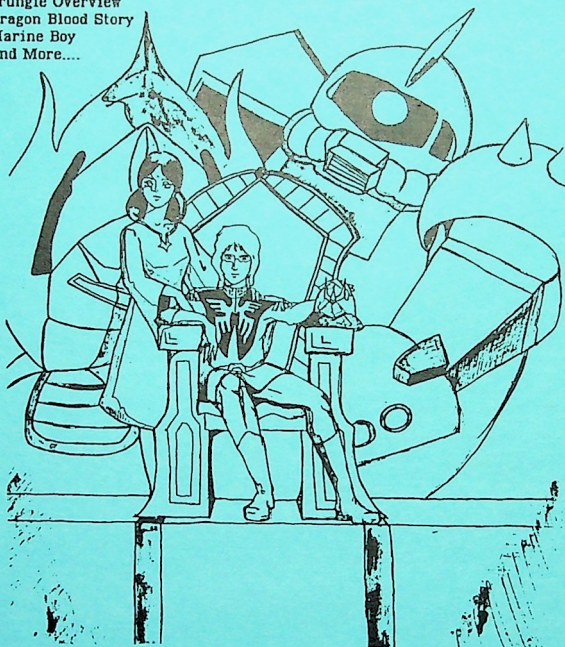
The Best Little
Anime Newsletter
in the West

A Monthly Publication of the Cartoon/Fantasy Organization

Volume IV Number 8
AUGUST 1988

IN THIS ISSUE:

- * Genesis of Giant Robots
- * Struggle Overview
- * Dragon Blood Story
- * Marine Boy
- * And More....



WHAT IS THE CARTOON/FANTASY ORGANIZATION?

The Cartoon/Fantasy Organization (C/FO) is a world-wide non-profit educational organization dedicated to the enjoyment of animation and other forms of visual entertainment from all over the world and to increasing the understanding of different cultures through their popular entertainment. The C/FO is a membership-oriented, membership ran organization with no ties to any studio or production company. The C/FO is dedicated to:

- a) providing a forum for the discussion of animation, comic, and other visual forms of entertainment from all over the world through publications, special interest groups, and local sub-units;
- b) fostering communication and friendship between fans of the same, both in the United States and around the world through correspondence, local sub-units, and other activities; and
- c) educating the general public through publications, presentations, and screenings.

The bylaws of Cartoon/Fantasy Organization place the organization on record against video piracy and all members are required to sign a statement that they have read and understood the paragraph of the C/FO bylaws dealing with this as a condition of membership in the organization. Membership in the C/FO ranges from \$4.00 to \$18.00 per year, depending on membership class (1988 dues listed). For more information on the Cartoon/Fantasy Organization, send a legal-sized Self-Addressed Stamped Envelope to the following address and request the "C/FO General Information Bulletin".

Cartoon/Fantasy Organization
Attn: Club Information
P.O. Box 18261
San Antonio, TX 78218-0261

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* available to members of the general C/FO or to members of C/FO-San Antonio

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**CELLULOID
DIVERSIONS**

DON'T DELAY, SUBMIT
SOMETHING TODAY!

AUGUST NOTES

by Randall S. Stucky

No, you aren't missing part of your issue, this is the promised experimental small format issue. Although I have not yet seen the final product as I write this, I imagine this will be the format I like the best. It will have more pages, room for full page art, it will be less work to put together (one booklet as opposed to two or three) and will be a better value for the money. But we'll have to see what you all think!

The three column format last issue was a disaster. It's just too much work to get material like the ANIMAGE POLL into three columns - and the more work it is, the more time it takes and the more errors creep in. (And no, we are not paying a bounty on errors found in the last issue, just ship any you found to David Merrill so he'll have plenty to put in the next issue of the New C/FO Bulletin.)

This issue has some excellent material in it. It did sort of turn out to be a giant robot special issue with an article on the history of giant robot shows by Tim Eldred and an article on Srungle by Marg Baskin. We also have some more farfic, the first part of the next story in the Dragon Blood series by Pat Munson-Siter. And whatever smaller articles happen to fit. We also have a couple of new columns this issue. Anime Musings and The C/FO Suggestion Box. Anime Musings will feature commentary and speculation on anime in general, while The C/FO

Suggestion Box will print suggestions from C/FO members for improving the C/FO. Both columns will be irregular, appearing only when they are needed.

The September issue of Celluloid Diversions is likely to be LATE. I hope to be at WORLDCON in New Orleans in early September and will probably need a week to recover if it's anything like last year at NASFiC, so don't expect your September issue until LATE in September (unless by some miracle, I get it done very early - like before I leave [can you say 'wistful thinking'?]).

If you are going to be at WORLDCON as well, I will be staying with friends in the Sheraton - just ask for me at the desk. However, you'll probably find Pat Munson-Siter, Barbara Edmunds, and myself (along with a small horde of our friends) 'holding court' somewhere near the video rooms. We go to cons to a) hit the huckster's room and b) talk to friends, both new and old, so don't hesitate to look us up and have a chat! (However, if you want to talk about C/FO politics, be warned, I have a short temper and little desire to ruin my vacation arguing about the C/FO re-organization - it's done and over!)

Be sure to let me know what you think of this issue and this format in general, because if it works out as nicely as I think it will, it may become our new format. A poll on this subject will be included with the September issue, but I would love to hear real comments in addition to the check marks on next month's annual CD readership poll!



EDITORIAL MUTTERINGS

Why All the Fussing and Feuding?

Suddenly, a number of people have started musing in print on the various reasons that so many of the people involved in anime fandom cannot seem to get along with each other. And so far, I think most of the people writing these pieces aren't quite going far enough with their explanations of the causes of the problem. While I agree that the lack of easily acquired information and the fact that there are so many different things that attract people to anime fandom (people attracted to Star Trek fandom are fans of one fictional universe, that of Star Trek, while fans of anime - a media that covers SF to romance to porno - often do not even like the same types of shows and therefore have less in common with each other) are major pieces of the puzzle, I don't think anyone has really hit the nail on the head yet. I'm going to throw my theory in the ring today and its probably going to upset a few people, but I think what I am going to say needs to be said.

First of all, there is one thing I feel obligated to say. I have been in fandom for years. Politics, bitching, and bickering have gone on almost unceasingly in every fandom I've been in! This is not a problem that is unique to anime fandom. In fact, anime fandom, in my opinion, has actually less of this nonsense than most other fandoms - probably because we are a very small group and because we need each other - even if we cannot do not agree on things. Information and animation are hard enough to get without letting relatively minor differences of opinion to stand in the way. I have

seen bitter opponents in anime fandom who seldom have a good word for each other work together to see that a tape or a synopsis gets to a con where it's needed - (all the while calling each other every name in the book, of course) - I haven't seen much of that in other fandoms.

Other writers have played up the difference between those that have anime and information thereon and those who do not as one of the major causes of the problems in anime fandom. While this was a problem when I first got involved in anime fandom in 1985, the problem has shrunk considerably in the last three years. Back in 1985, it was almost impossible to start a collection of anime because practically no one wanted to make dubs for people who did not have anything that they wanted a copy of to trade. C/FO-San Antonio thought this was stupid and quietly gathered a small collection and offered to make copies for anyone who would follow our rules on submitting tapes and was not selling dubs (for cash or extra blank tapes), and much to the amazement of many people, this open door dubbing policy lead to a huge explosion in the size of our collections while helping many anime fans actually get their own copies of their favorite series. After people saw how well this policy worked in San Antonio, it spread to other groups (the EDC, JAN, etc.) and individuals and now there are quite a few people out there willing to dub tapes for people who have nothing to trade. Back in 1985, very few C/FO chapters or other local anime groups had a newsletter that was more than a schedule and info on where the meeting was to be. Then I started the C/FO-San Antonio Newsletter over the strong warnings of several of my friends who told me that it could not be done. Well, looking back, those first issues were not all that great, but they proved that it could be done. Soon the Denver people started a newsletter of their own. Then other groups started doing one for their group, now I'd say the majority of local groups have a fairly informative newsletter and a lot of information is out there for the anime fan.

No, the division that causes most of the fussing and feuding that is going on in anime fandom today, is not between the "Haves" and the "Have-nots" of anime fandom, but is between the "Doers" and the "Tellers". The "Doers" are that very tiny group of anime fans that actually do things: publish the newsletters, write the articles, draw the artwork, dub the tapes in mass, run the clubs, etc. The "Doers" do more than 90% of the volunteer work that gets done in this fandom. The "Tellers" are another small (but much larger than the "Doers") group of anime fans who are never satisfied with the results of the unpaid efforts of the "doers" or the manner in which they choose to do things and

are normally very vocal about their complaints. The "Tellers" are the people who do not want to actually do the work, but they usually want to dictate exactly how the work is to be done to those who are actually doing it, often making impossible demands (e.g. publish and distribute a 400 copy count 32 page typeset and offset-printed newsletter on a budget of \$400 an issue). They are the translators who will not translate stuff for the newsletters but will point out every little error in the work of another translator or bitterly complain that not enough translations are published. They are the people who, in one breath complain that the cost of newsletters like this one are too high (even through every fan newsletter I know of operates at a LOSS), while in the next breath complain that the newsletter looks bad and should be typeset and offset-printed (at no increase in cost, of course). In the C/F/O, they are the chapter leaders who refuse to follow the chapter rules because they don't like them, and then call the officers nasty names because their chapter is told it is no longer a chapter.

In the past, the trend has been for the "Doers" to put up with complaints and orders of the "tellers" for as long as they could and then drop out of anime fandom rather than continue to put up with the hassle. However, in the influx of fans that Robotech brought in, there were a few of us "doers" who were hardened by our experiences in other fandoms. Our reaction was quite different. We politely put up with the "tellers" for a while - carefully explaining why things could not be done the way they wanted them done (which, unfortunately, usually only made your average "teller" more convinced that he was right), unless of course, they wanted to take over the job and do it their way themselves. Then, instead of quitting in frustration when we had finally put up with as much as we could without going bonkers, we did the unheard of, we told the "Tellers" where to take themselves and continued doing our jobs! We choose to risk all the feuding that comes with rocking the boat rather than quietly leaving the ship because we were familiar enough with fandom to see the people that were really being hurt by the antics of the "Tellers": the "Silent Majority" - the approximately 75% of anime fandom who did not do the work that the "Doers" did, but enjoyed the fruits of those efforts as the "Tellers" did. Unlike the "Tellers", however, the "Silent Majority" were generally happy with what the "Doers" did, even if it was not perfect, because they appreciated the effort the "doers" went to get the work done. Every time the "Tellers" are allowed bedevil a "Doer" to the point where he or she quit, the "Silent Majority" would lose again. While I am not a proponent of the "greatest good for the greatest

number" theory of ethics, common sense would seem to indicate that the "doers" should aim to please the largest number of anime fans they can, even if, by doing so, they offend and outrage a few.

In the C/F/O (and in a couple of other major anime clubs), a few of us thought the good of the great majority was more important than avoiding a loud feud with the "Tellers" and acted on that belief. This is the MAJOR reason that the level of infighting has gone up over the past couple of years, the "Tellers" have objected loudly to the great decline in their influence and prestige in the major organizations of anime fandom!

The other major point the others who have discussed these problems seem to have missed is the regional differences in morality and outlook in this country. As anime fandom expanded into the center of the country from the coasts, it expanded into a section of the country that strongly believes in right and wrong and in supporting right and in opposing wrong. As those of us from the center of the country became more and more involved in anime fandom we saw some of anime fandom's sacred cows (like trading two-for-one, allowing chapter members who were not dues-paying C/F/O members to have a say in the operation of the general C/F/O, allowing abuse to be heaped on those doing the work by people who were unwilling to do the work themselves) as wrong and started organizing and working to correct these wrongs.

These differences seem to have actually shocked some of anime fandom on the west coast - one chapter of the C/F/O apparently pulled out of the C/F/O, at least in part, because I dared to mention in the November 1987 issue of the *New C/F/O Bulletin* (and, at that time, only in passing in what was a recommendation that C/F/O members take a look at ANIMAG) that ANIMAG had used material from a C/F/O publication in their first issue, apparently without the permission of the author of the article. Some of the members of that former chapter were apparently shocked that the leadership of the C/F/O would point out the problem - even though what ANIMAG had done was wrong - because it might hurt ANIMAG's chances of success, which would in turn hurt anime fandom by eliminating an excellent publication. Their morality was based on the situation, while the morality of the C/F/O leadership was much more absolute. The two versions of morality came into direct conflict in this case, just as they have many other times.

I will not say whose morality is the right morality, because that is not important to the point I am trying to make - the basic fact that people from different regions of the country who have little

more in common than a love for the very broad field of anime are often going to see things completely differently and those differences have to be worked out where possible. A compromise that both sides can be somewhat happy with can often be worked out if both sides will just get to the root of the problem. For example, when we revised the CIFO bylaws this year, the majority of the Board wanted to require all members to sign a statement pledging that they would not dub tapes for profit or deal with those who did to help protect the CIFO from lawsuits over the activities of its members. Howls of protest were heard from southern California (and, with a single exception, only from southern California) - the southern California members strongly opposed the idea. At first glance, it looked to some of us on the board like they opposed the idea because they did not want to be prohibited from selling dubs or dealing with those who did. However, there were a few cries of McCarthyism which reached the ears of the board. When those were investigated, the real problem was discovered, a lot of the southern California members were involved in Hollywood in one way or another and looked at the membership pledge as something very much like a McCarthy-era loyalty oath. After some discussion and proposals and counter-proposals, the current CIFO Membership Statement was adopted. The bylaws stated that no one could be a member who dubbed tapes for profit or knowingly dealt with those who did and each member was required to sign a statement that he or she had read and understood that portion of the bylaws and understood that his/her membership would be terminated if its terms were violated. Both sides walked away with a victory of sorts, the southern

California members would not have to sign a pledge that reminded them of a McCarthy loyalty oath and the board got its proof that every member of the club knows of the CIFO's position on for profit tape dubbing. The key to this compromise was that neither side had to adopt the other side's view of things for it to succeed.

In summary, I feel that there are four major factors that often lead to bickering and feuding in anime fandom. The first two have been recognized by several authors:

- 1) the problems of obtaining accurate anime information
- 2) the fact that the fandom is so broad that it attracts people who may not even have a single anime-related interest in common.

The other two, discussed in some depth in this editorial, have not been discussed as much and in some ways underlie the previous two:

- 3) conflict between the "doers" and the "tellers"
- 4) regional differences in morality and outlook.

Comments on this editorial are welcomed. Are there any other causes of the problem that have been overlooked? Anyone have any workable and fair suggestions for improving the relationships between anime fans that does not involve one side or the other giving in when there is a disagreement? Let's hear from you!

Randall S. Stukey, Editor

UNICORN'S TEARS

A Review of *The Last Unicorn*
By Robin Lane

The Last Unicorn. This was the film that brought me back to animation. It's a wonderful bit of animation. It has more than good looks going for it. It's in English and has a plot for adults and children. What more could a budding animation fan want?

The film is by Rankin and Bass. It stands miles above their *Hobbit* or *Return of the King*. It was originally slated for cinematic release; I don't know if it ever was. The first place I saw it was on pay TV. If you're lucky, your local video shop might have it.

The animation is top notch. The music, by America, fits the moods of the film very well. The voices are great; done by Mia Farrow, Christopher

Lee, Allen Arkin, Angela Lansberry, and many more talented folk. The screenplay is by Peter S. Beagle, who wrote the book this film is based on. Direction is equal to that of *Castle Cagliostro*.

In brief, the film is the story of a unicorn who discovers that she is the last of her kind. All the others have been driven away by Red Bull. She sets off on a quest. Along the way she is captured by a witch, faces a harpy, is befriended by an oafish wizard, and steals a "maiden" from a band of bandits. She also learns what remorse is (something no immortal beast has experienced) and tragically falls in love.

If you asked me what my top five animated films are, I'd have to put this among them. By all means watch this.

ANIME FANDOM NEWSWIRE

PALLADIUM BOOKS TO DISTRIBUTE ROBOTECH II VIDEO

Palladium Books (producers of *Robotech: The Roleplaying Game*) have acquired the rights to distribute the *Robotech II: The Sentinels* video. It will be available by mail ONLY for \$19.95 plus \$4.00 postage (it will be shipped FIRST CLASS in a protective bubble envelope) in VHS format only. According to Palladium, the video is 76 minutes, full color, and is unrated. Palladium plans to release the tape at this year's Origins/Gen Con in mid-August. Orders may be sent to Palladium Books, 5926 Lonyo, Detroit, MI 48210.

MORE FROM PALLADIUM

The latest release dates on the next two supplements for *Robotech: The Roleplaying Game* are mid-August for *Invid Invasion* (\$9.95) and end of September for *Robotech Sentinels* (\$14.95). *Robotech Sentinels* will be a complete game - you will not need the *Robotech* RPG to play. Look for these at your favorite dealer.

NEW ADDRESS FOR GAMING SIG

Naturally, only a few days AFTER the 1988 C/FO Membership Directory went to press, the address changes come in. The new address for Trail Service, the anime roleplaying special interest group is:

Trail Service SIG
c/o Scott K. Jamison
P.O. Box 3674
Minneapolis, MN 55403

Annual dues are \$4.00 and the first issue of the SIG's quarterly newsletter is now out!

ANIMANG! STILL ON TARGET

Paul Young reports that his fanzine *Animang!* is still on target. Paul wants *Animang!* to be North America's premier comics/anime artzine. The first issue is going to go for \$2.00 plus postage for 52 pages (including some color, I understand). Paul has never stated whether this is \$2 US or \$2 Canadian however, but you could probably find out by writing him at:

Paul Young
3217 Shelley Str
Victoria, BC V8P 4A6
CANADA

1988 C/FO MEMBERSHIP DIRECTORY RELEASED

The 1988 C/FO Membership Directory was mailed to all current C/FO members in mid-July as promised last issue. All members of record as of July 1st, 1988 are listed in the new directory. A few people whose memberships expired at the end of June 1988 and whose renewal and/or confirmation form did not arrive until early July 1988 are not listed in the membership directory. Sorry about that, but a deadline had to be set or the directory would have never been published!

FAVORITE SHOWS AMONG C/FO MEMBERS

For those of you who do not belong to the C/FO and therefore did not get a copy of the 1988 C/FO Membership Directory the following ten series and features were listed most often by C/FO members in their list of six favorite anime series and features:

RANK	SERIES/FEATURE TITLE	NUMBER OF LISTINGS
1	Dirty Pair	105
2	Urusei Yatsura	90
3	Macross	85
4	Gundam	70
5	Robotech	44
6	Lupin	42
7	Project A-Ko	39
8	Saint Seiya	36
9	Yamato	33
10	Hokuto No Ken	31



KENSHIRO
F O R
PRESIDENT



GENESIS OF THE GIANT ROBOTS

A Retrospective by Tim Eldred
Reprinted from ANIMANIA #4 & #5

The giant robot has long been a staple of Japanese animation, and embodies both a blessing and a curse when viewed by fans of other nations. After the common "big eyes" complaint you hear from many of the uninitiated, most people not particularly well-disposed toward the medium will almost invariably view giant robots as the be-all and end-all, thus assuming that a program containing them could not possibly be of interest to fans of good, humanistic storytelling.

As an amateur comic artist/writer myself, I've had more than one non-anime fan foist that view on me. One of my current projects, a post-holocaust SF series containing a giant robot as one of its central elements, has had difficulty appealing to several of the industry "pros" I've shown it to for precisely this reason. If there can be a standard complaint, it is "I don't care much about giant robots. If you can't tell a story about PEOPLE, I won't be interested in it."

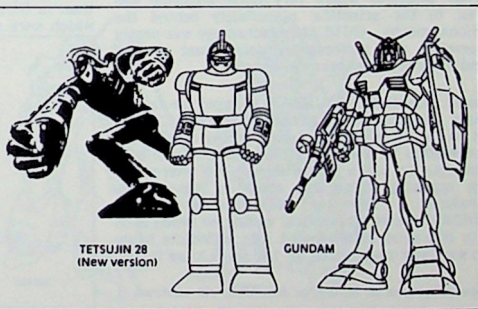
The truth of the matter, I always end up explaining, is that the giant robot figures no more importantly to my story (or any modern anime series for that matter) than the Batmobile figures to any Batman story. It serves the same function: an interesting form of transportation. The difference is not in the story, but in the misconception that still lingers from the early days of anime, when giant robots served a somewhat different purpose. The point of this article is to observe that purpose and examine how it has evolved over the years.

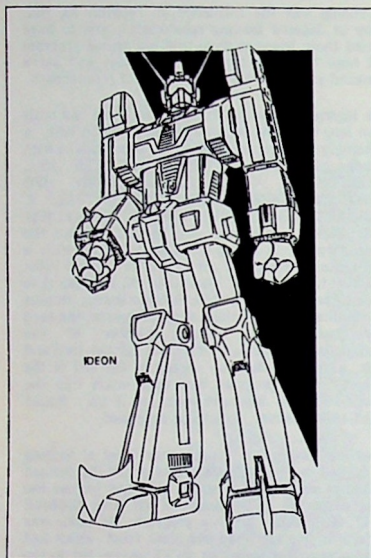
Like the animation medium itself, the giant robot has undergone plenty of change in both look and prominence since its inception. The first robots anime ever saw were Astro Boy and Tetsujin (Iron Man) 28. The latter was the first of its kind, a gigantic mechanical soldier, and spawned as great a craze as did Superman in America. In the 1960's, Japan was concentrating on developing itself into a nation of technology, and the extension of that push into fantasy was only natural. Just as many Americans look back with a sense of nostalgia at the Superman legend, many Japanese remember Tetsujin 28 as their first superhero, an embodiment of technology that overcame all evil and triumphed for a better tomorrow.

So strong was the influence of Tetsujin 28, that many of Japan's leading roboticists claim to have gained their impetus from that old anime program and hope that one day, real technology will serve mankind as effectively as its fictional counterpart.

The legacy of Tetsujin 28 was maintained and built upon long after the original series ended in 1966. A seemingly endless series of imitations followed with names like BIG X, TRITON OF THE SEA, MAZINGER Z, GETTAROB, RAIDEEN, UFO ROBOT GRANDIZER, GAIKING, COMBATTLER V, DANGARD A, DARTANIUS, TRAIDA G-7, BALDIOS, GOD SIGMA, and others. All seemed to follow the same formula: a group of kids team up with a well-meaning scientist, get a hold of a giant robot (usually from space or ancient myth) and use it to thwart the plans of evildoers commanding vicious mechanical brutes of their own. Of course, the hero (the most-normal looking member of the protagonists) would pilot the robot through hell and back, always winding up on top at the end of the episode. One program was very much like the others, but the Japanese kids ate it up. Round about 1979, however, something happened.

Whether Yoshiyuki Tomino grew tired of writing (what was then) children's anime or not, he decided a change was due, and wrote what has become the most respected anime series of all time: MOBILE SUIT GUNDAM. In this program, the score was different. We still had our giant robot, which had become almost a mainstay in TV anime, but in the foreground were PEOPLE, of different shapes and colors with different ideas of how to run things and different ways to do it. Also, for nearly the first time, anime mimicked life itself by introducing two sides of a war, yet giving the viewer opportunities to see that perhaps neither was entirely right or wrong. The issue was individual belief, and each side was fighting for a valid purpose.





In addition to its revolutionary storyline, MOBILE SUIT set a new standard for artistic quality in Japanese Animation. Tomino's chief robot designer, Kunio Okawara, brought into play a sharp-edged, "hard tech" look to the GUNDAM robots, and was the first designer to incorporate valid mechanical elements into his creations, as opposed to most earlier attempts, where very little attention was given to the scientific plausibility behind the fictional mecha. GUNDAM's technology was easily believable, and a necessary detail that allowed Tomino's story to be taken seriously.

Almost immediately, GUNDAM changed the face of anime, and only a few months later came IDEON. Not an instant classic, but still worthy of mention. Also written by Tomino, IDEON again treated both sides equally, and a second show full of characters with opposing views but appealing ideals was introduced. The way IDEON differed from GUNDAM was in its mystical ending, in which each main character reincarnated into a Godlike being who was later responsible for life as we know it.

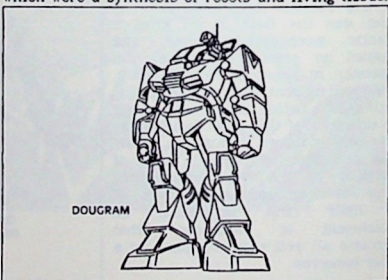
More programs of this type followed, yet instead of

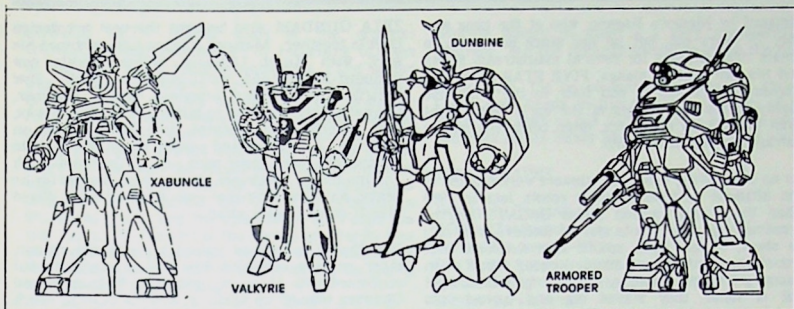
maintaining the GUNDAM format, the writers branched off from Tomino's lead by injecting fresh variations. Shortly after IDEON came two more programs that have since gained considerable popularity. GODMARS was a synthesis of old and new, a team of heroes with a robot, yet more individual than their 1970's forebears, and more interesting to watch. Meanwhile, Ryosuke Takahashi's DOUGRAM carried the GUNDAM notion of robots as war tools even further. Here, we had a 75-episode skirmish that stayed on a single planet rather than going into space. Politics and personal freedom were more at issue, and robots formed the weaponry backbone.

The old style robot shows continued alongside those brash newcomers, yet popularity was beginning to wane. At this point, an attempt to shift styles gave us slightly better material, such as GO LION, GO SHOGUN, BRAIGER, and DAIRUGGER 15. But their days were numbered.

Never one to rest on his laurels, Tomino got busy with XABUNGLE - a show somewhat similar to DOUGRAM but along more comedic lines. But it was now 1982, and another program was about to launch robot anime into a new phase. In October, MACROSS hit the airwaves, and the transformable robot (which already existed on a smaller scale) became stylish again. MACROSS' Valkyries, which have since become an anime staple unto themselves, were the first intricately-conceived, plausible-seeming robots that were able to change shape and still look good. From here, an explosion even bigger than that heralded by GUNDAM began to take shape.

Already popular for their previous works, Tomino and Takahashi got to work again and produced two more classic shows. Tomino's newest was DUNBINE, which brought more mysticism into play than in GUNDAM, and featured the Aura Battlers, which were a synthesis of robots and living tissue.



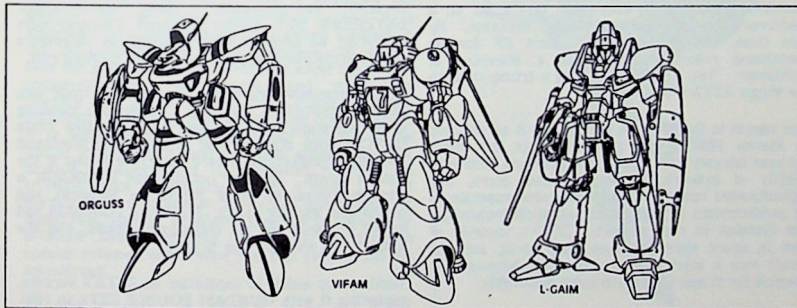


Takahashi, meanwhile, gave us VOTOMS, which was an effective progression of his DOUGRAM ideas. Here, the giant robot was scaled down to single-pilot battle machines called Armored Troopers. In a way, the Armored Troopers formed the ultimate extension of the original GUNDAM philosophy; they were interesting to look at and damned useful, but disposable in a pinch. If a pilot's robot was about to be destroyed, he wasn't particularly worried about ditching it, for another was almost always available. In a sense, then, the VOTOMS robots meant nothing but an effective way to get from point A to B.

Now the ante was upped, but the shows continued to appear. MACROSS was immediately followed by ORGUSS, which featured similar mecha but had a more stylized look and story. MOSPEADA debuted shortly thereafter on a different network, giving us transformable giant robots (LEGIOSS) and personal body armor to boot (RIDE ARMOR). And as VOTOMS was nearing its final episodes, Takahashi

helped launch another series, VIFAM, which had no transformable robots, but coupled GUNDAM-type mecha with an intriguing storyline about refugee children caught in the middle of alien warfare.

VIFAM continued into 1984, accompanied by GIANT GORG (the old-style giant robot with modern sensibilities and superior artwork), GALVION (a comedic strip-style series spearheaded by Yoshiyuki Tagami, a popular manga artist), and SOUTHERN CROSS, another foray into wartime robotics as seen through the eyes of the raw recruits. Tomino's DUNBINE ended in January and was immediately replaced by his next entry, L-GAIM. This new show incorporated several elements that had gained popularity, interplanetary war, multiple factions all fighting for their own ideals, low-grade heroes attempting to knock out high-grade villains, and a plethora of robots vast enough to allow the mecha designers to really strut their stuff. The Heavy Metals (standard classification for an L-GAIM robot) were chiefly

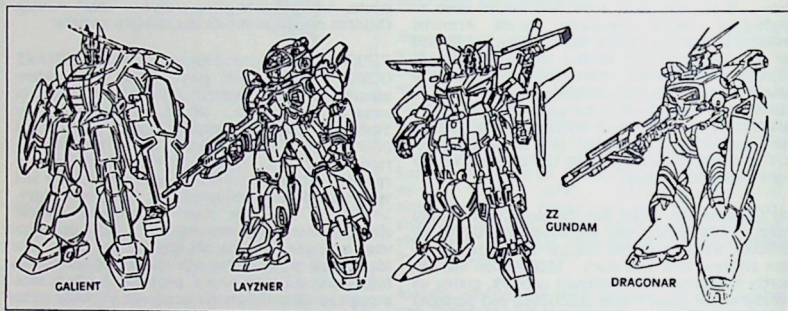


designed by Mamoru Nagano, who at the time was only 19 years old, but he has since moved on to create robot designs for several mainstream shows and his own ongoing manga, FIVE STAR STORIES. Nagano's twist was to add flair to the otherwise highly-streamlined robots of the early 80's. That twist brought on numerous, often bordering on the outrageous, design variants.

As an interesting side note, viewers were treated to the ultimate in transformable robots late in 1984 when the comedy action series GALATT started broadcasting. The robots started (believe it or not) as short, dumpy little scooter-like automata that transformed into bigger dumpy-looking robots when things got rough. Finally, when things REALLY got out of hand, they stayed big and turned into cool-looking battle mechs. The enemy knew he was in trouble then!

ZETA GUNDAM also brought the best art design talents together. Mamoru Nagano now combined his work with Kunio Okawara, whose credits now included DOUGRAM, VOTOMS, and VIFAM. Now regarded as anime's premiere mecha designer, Okawara's style was often mimicked in other works, even several robot-oriented role-playing games in America. A third up-and-coming talent was Makato Kobayashi, who continues to collaborate with Tomino today. Kobayashi has become famous for his heavy, war-torn look that owes much to dark, World War II-style visualization.

Now that Tomino had topped his original classic, other writers conceded him the masterpiece but continued with their own projects. Takahashi and Okawara teamed up again on SPT LAYZNER, which debuted in the fall of 1985 and followed Takahashi's penchant for gritty SF war dramas, this time with aliens attacking Earth and winning. The robots



Takahashi, meanwhile, was concentrating on his new program, PANZER WORLD GALIENT, which combined giant robots with more mysticism on a medieval planet embroiled in alien invasion. By this time, the number of excellent SF dramas containing robots had reached a standard of excellence. Yet, Tomino still had a trump card in the wings: ZETA GUNDAM.

The sequel to the program that started it all debuted in March 1985, giving perspective to the whole six-year odyssey and topping all previous efforts in quality of artwork, characterization, story, and sophisticated robotics. ZETA was also superior to its predecessors in that almost all of its technology was founded in real science. ZETA's theories of man in space were based on hard facts, and the result was a story that much better because the premise for it was that much more believable.

bore a great resemblance to Okawara's VIFAM and VOTOMS mecha, perhaps indicating that his visual creativity was beginning to slack. Nevertheless, LAYZNER'S SPT (Super Powered Tracers) were every bit as detailed and workable as Okawara's previous efforts, and gave viewers an exciting run.

Other programs continued to showcase their own ideas. BISMARCK featured a superteam cleaning alien marauders out of the space frontier while DANCUGAR stayed close to home and mimicked L-GAIM's preference toward bizarre villains of the human strain. Another notable was TOBIKAGE, a strange vision of giant robots as Samurai and humans as warrior pilots. But ZETA GUNDAM had upped the ante for all subsequent shows, and the competition was starting to fade.

Tomino was quick to capitalize on ZETA's success, replacing it with GUNDAM DOUBLE ZETA in 1986.

DOUBLE ZETA lacked some of the original GUNDAM integrity however, by returning to some of the older giant robot philosophies. The series was heavily populated by Makato Kobayashi's descendants of ZETA's mecha, but the premiere robot was a loosely-designed contraption able to divide into three parts which combined when the going got rough (which seemed to happen almost every episode) and the visual presentation involved was very indicative of the old robot superteam programs. Nevertheless, DOUBLE ZETA was still a GUNDAM story, and the characters were still the real focus. By the end of the series, popularity was somewhat dissipated, but things had reached a resolution in the GUNDAM universe, and the Earth was safe for the time being.

Unfortunately, it was beginning to look as if the giant robot craze had run its course. DOUBLE ZETA was replaced in 1987 by DRAGONAR, which featured more Okawara mecha (even less creative than the SPT's) with an interesting concept of amateur robot pilots conscripted into military service, but the plots had now become standard fare. DRAGONAR toughed it out through dismal ratings and ended early in 1988, finishing up nine years of giant robots in anime.

This is not to say that the giant robot is a thing of the past, for on the horizon is the new GUNDAM movie, and the numerous anime videos spawned by the more popular of the 1980's anime shows, such as VOTOMS, VIFAM, L-GAIM, DANCOUGAR, LAYZNER, and GALIENT. As long as these programs are remembered for their excellence, there is no reason that extensions such as this should not continue.

As you have no doubt gathered by now, the concept of giant robots is far more popular to the Japanese than to most Americans. But I attribute the problem to the same factor that keeps most American fans from getting into anime altogether: the language barrier. The Japanese can almost take for granted that their viewers know the proper human-over-robot perspective, and will thus tolerate the ample screen time given to them. Although there is nothing wrong with this practice, it is difficult for many American viewers to see things in this light, and the robot often comes out looking flashier than its operators. When an L-GAIM robot is winding up for a blow, it's not always easy to remember that there are probably a dozen real, feeling, emotional characters about to be affected, simply because the visual presentation speaks volumes above what you can glean from the soundtrack.

As fans of anime in America, it is our job to

educate others in what is a very misunderstood medium. But the rewards should be worth the time.

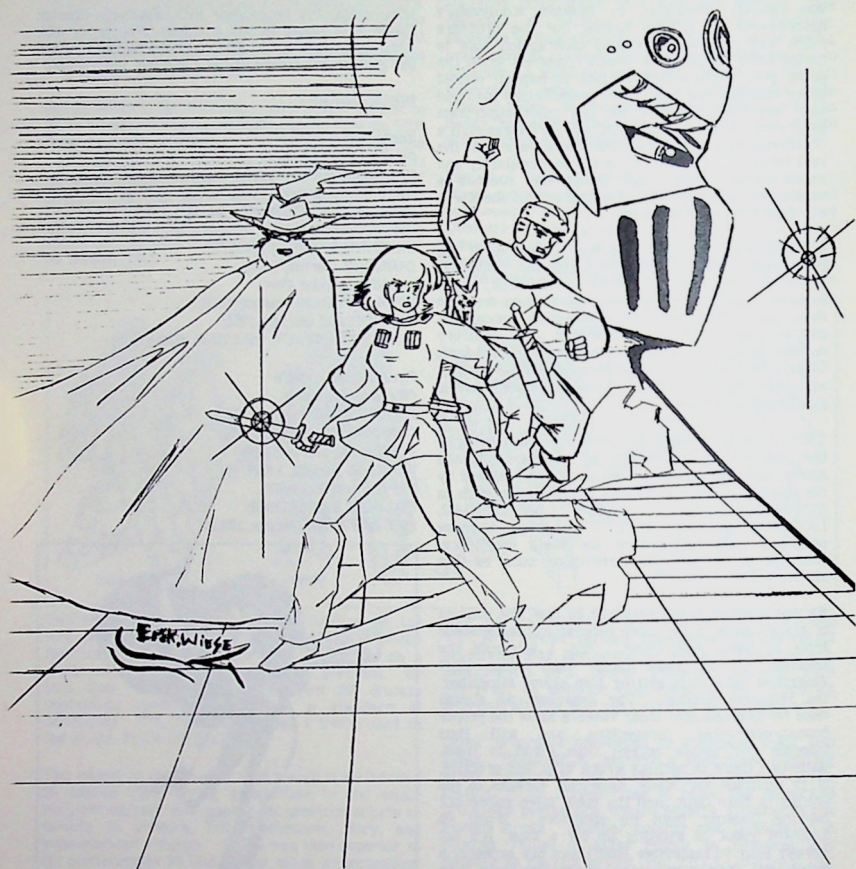
Meanwhile, I'll be content with watching Chirico Cuvie bust heads in his Armored Trooper, or Eiji Aska kick butt in his SPT, or Daba Myroad smash bad guys in his Heavy Metal. Join me, won't you?

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DUNBINE (series; 1983)
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ZZ GUNDAM (series; 1986)
COUNTERATTACK OF CHAR (film; 1988)

Ryosuke Takahashi
(Writer/Producer)
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CYBORG 009 (series; 1979)
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VIFAM (series; 1983)
GALIENT (series; 1984)
SPT LAYZNER (series; 1985)





Aku Dai Sakusen Suranguru

Mission: Outer Space Srunngle

1.0 Introduction



I'll bet a few of you looked at the title above, and said to yourself, "what the hell is, was, or will be a Srunngle". This is not one of the better known mecha shows to come out of Japan. Most people, if they've seen it at all, have seen only the pictures, attached to a totally-unrelated-to-the-original story line, as part of the pastiche translation Macron 1.

Although it's not one of the classics of anime, Srunngle deserves a kinder fate. It was an odd little side-line for anime--as much Mission: Impossible as formula mecha show. In fact, as far as I can determine, that American series was one of its sources of inspiration. It boasted several of the same elements: a rogue organization, whose existence was denied by its own superiors (even, as the show itself proved, 'should any of them be caught or killed'), a team of specialists, each chosen because he/she was a master of his/her field, and plot lines which revolved around convoluted schemes full of gadgets and tricks.

Take all this, add a heap of mecha, and a space opera setting, and you have Mission: Outer Space--Srunngle.

The series aired from January 21, 1983 to January 20, 1984 during the heyday of anime (*). Although I assume it was popular (at least enough to justify a 52 episode run), there was very little magazine coverage of it, which accounts for the brevity of the information which follows. I'm not sure there's enough here to justify calling it an "article", but it's a synopsis of just about everything I could find to translate. I chose not to include an episode guide, because the titles given in the magazines were untrustworthy, and I don't have all the episodes on video, so I can't check them.



(*) When it started its run, in January 1983, it shared the Japanese airwaves with Rainbow Man, Macross, Urashiman, Baxinger, Dairugger XV, Esteban, Arcadia SSX, Uru-sei, Yatsura, Dr. Slump, Space Cobra, Dougram, Xabungle, Ippatsuman, Patalliro, Miss Machiko, Minky Momo, and more.

2.0 Background

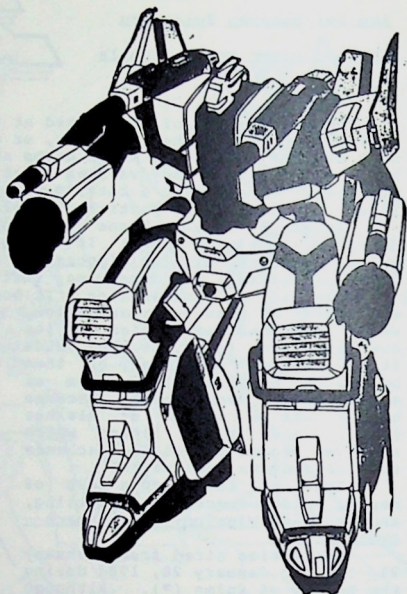
The time is the distant future. A belt of breathable atmosphere stretches between the two planets of the binary world, Baksas (バクサス), in the star group Rian (リアン). Inside this habitable zone are a swarm of man-made satellites, on whose surfaces cities and towns have grown up, which are collectively known as GalacSpace (ギャラクスペース) or GalacTown (ギャラクタウン). The inhabitants of GalacTown come from a wide variety of backgrounds, and include both Terrans and many races of aliens.

GalacTown is part of a rich, cosmopolitan culture, which exists in a golden age of leisure and plenty. But then, a shadow forms on the horizon. A secret organization, which succinctly calls itself simply

"Crime" (クرائم), appears in GalacTown, and begins to prey upon the citizens of this peaceful society. Over a period of time, this group gather all of the smaller criminal organizations in GalacTown under their command, until they control everything from political manipulation to petty street violence.

It is known that Crime has infiltrated the top political and financial circles of the U.G.S. (GalacSpace Federation), and perhaps the GalacPolice (ギャラクポリス) as well. Because the upper echelons are under suspicion, some of the local police organizations are forced to take action on their own.

As the situation grows worse, Halbarton (ハルバートン), a commander of the GalacPolice, organizes in secret a special mobile task force, code-named "Gorilla" (ゴリラ), to fight the menace of Crime. Each member of the Gorilla Team is a highly-skilled specialist in a different field, and each one of them is equipped with a personal battle mecha, to aid in their fight against the criminal underworld. The existence of the group is unknown to the upper echelons of the GalacPolice, and once they are activated, they are answerable to no one but themselves, (which also means they have the protection of no one but themselves), and they function as judge, jury and executioners.

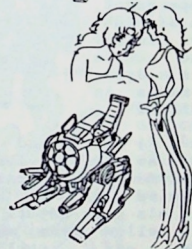


3.0 The Gorilla Team

Each member of the Gorilla Team is identified only by a code-name, in order to protect their personal lives and families. When the series begins, the team is comprised of Captain Chance, and five specialists: Jet, Superstar, Sexy, Baby Face and Magician. They are supported within the GalacPolice organization by Doc Mandy and his secretary, Dorothy.

Half way through the series, in a decisive battle with Crime, the Gorilla Team loses two of its members. Superstar is killed and Sexy severely injured and forced into retirement. They are replaced respectively by Sugar and Dolly. Crime also manages to neutralize Doc Mandy, though his physical brain (or perhaps only his brain pattern?) continues to exist in a mechanical form and continues to serve the group as advisor.

Jet (ジェット): Terran. Age: approximately 18 years. Hotheaded, impetuous and unbeatable with a gun of any sort, in spite of his extreme youth. He is quick to get into a fight, and never backs down. His skills make him a valuable member of the team, despite his inability to control his own temper and emotions, and a tendency to disobey orders from time to time and head off to play out his own hunches. He is a champion marksman, who collects trophies. His personal mecha is the "Bright Jetter" (ブライツジェッター), code-named "B.J."

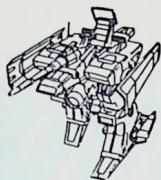


Sexy (セクシー): Terran. Age: approximately 18 years. No one is her equal when it comes to handling or disarming explosives, or distracting guards from the swift completion of their appointed rounds. Sexy is a free-spirit, whose casual nudity and poor regard for convention are very hard on the constitutions of her teammates. She is supremely unconcerned with (and for the most part unaware of) the effect she has on the male population, and considers their reactions to her "pure silliness". Her personal mecha is the "Bomb II" (ボンビー), code-named "B.B."

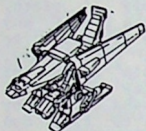
Captain Chance (キャプテンチャンス): Terran. Age: 25 years. The leader of the Gorilla Team, and the only member drawn from the ranks of the GalacPolice. An iron-willed man who is totally dedicated to their purpose. Off-duty, he is a cheerful, outgoing young man, with a fondness for jokes, but that side of his nature is completely hidden during missions. He becomes a close confidant and advisor to Jet and



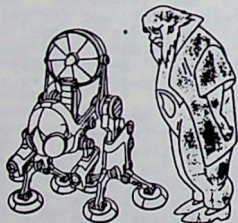
Superstar. Unlike the other members of his team, he does not have any special skills, except his ability to coordinate the actions of others and a talent for command. He also has a fondness for playing the odds (hence the code-name), and likes to "make the impossible possible". His personal mecha is the "Chancer" (チャンスー), code-named "C.H."



Superstar (スパー・スター): Age: 18 years. An alien, born on a water-covered world (and possibly amphibious?). He is Jet's diametric opposite--cool headed, prudent, and fond of looking before he leaps. They are inseparable friends, and function well as a team because they complement each others strengths and weaknesses. He has an addiction to speed, and is an unquestioned champion as a mecha pilot. In disposition, he is somewhat vain, overproud of his abilities, and more than a little conceited. He has a fondness for solitude which sometimes makes him reluctant to function as part of the whole team. His personal mecha is the "Centro Super" (セントロ スーパー), code-named "C.S."



Baby Face (ベビーフェイス): Age: approximately 30 years. A gigantic alien beast-man, who possesses superhuman strength and a gentle, kind-hearted nature. Despite his often child-like temperament, he is a genius with the repair and design of high-efficiency mecha. He likes to go off by himself at night, and recite poetry or sing while accompanying himself on the guitar, and is a dyed-in-the-wool romanticist. His personal mecha is "Baby Zaurus" (ベビーザウルス), code-named "B.Z."



Magician (マジシャン): Age and planet of origin unknown. He appears (usually) to be a middle-aged man, and is either a master of disguise or a natural shapeshifter, but his true nature isn't known even to his fellow team members. His specialties are intelligence gathering, quick thinking, and showing up out of left field to get the rest of the team out of tight situations. Magician seldom participates in frontal assaults, preferring to function as the team's ace in the hole. His personal mecha is the "Magicalian" (マジカリアン), code-named "M.J."



Doc Mandy (ドクマンディ): The Gorilla Team's behind the scenes idea man, and commander of the GalacPolice's special task force. In addition to the twelve publicly known teams, he coordinates and channels information to Captain Chance's secret "thirteenth squad". He is a cautious man who likes to calculate all the factors before he makes a decision. He and Captain Chance are close friends.



Dorothy (ドロシー): Doc Mandy's private secretary and Captain Chance's fiancée. She is an extremely intelligent and capable woman, who knows of the existence of the Gorilla Team.

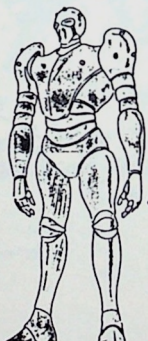


Sugar (シュガー): Superstar's replacement as the team's main pilot after Superstar is killed in battle. He is a quiet, intense man, who keeps to himself and never really meshes with the rest of the group (particularly Jet, who cannot bring himself to accept Sugar, who is a constant reminder of the loss of his best friend). He is as good a pilot as Superstar, but not as flamboyant about his talents.

Dolly (ドリー): Sexy's replacement, after she is seriously injured in battle and forced to leave the team. Dolly is a soldier (a mercenary, I think) and also an explosives expert. Her little girl face hides a tempestuous and sometimes violent personality.



4.0 Crime

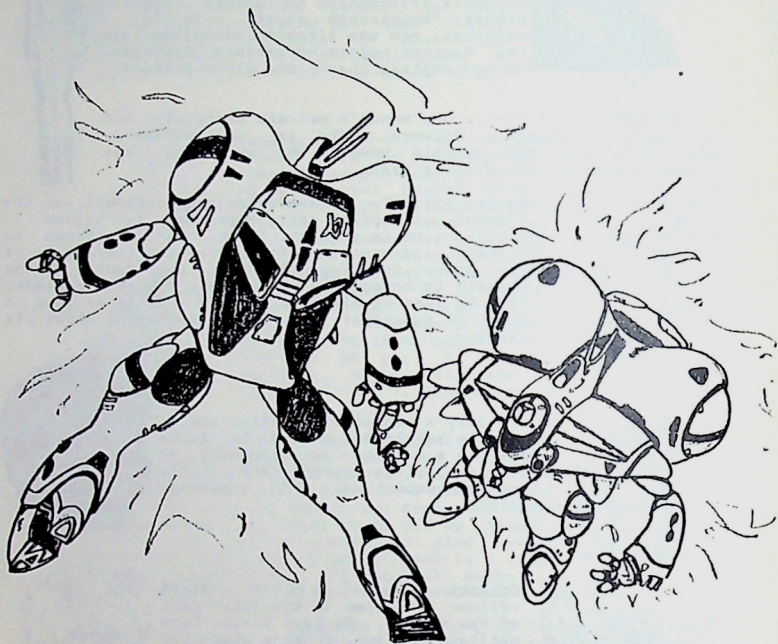


Gerhart (ゲルハルト): Staff officer for Crime in the later part of the series. He is a Terran-born military genius, (that's what the book says--I can't help his skin colour) approximately 22 years old.



Fulkrehzar (フルクレザー)

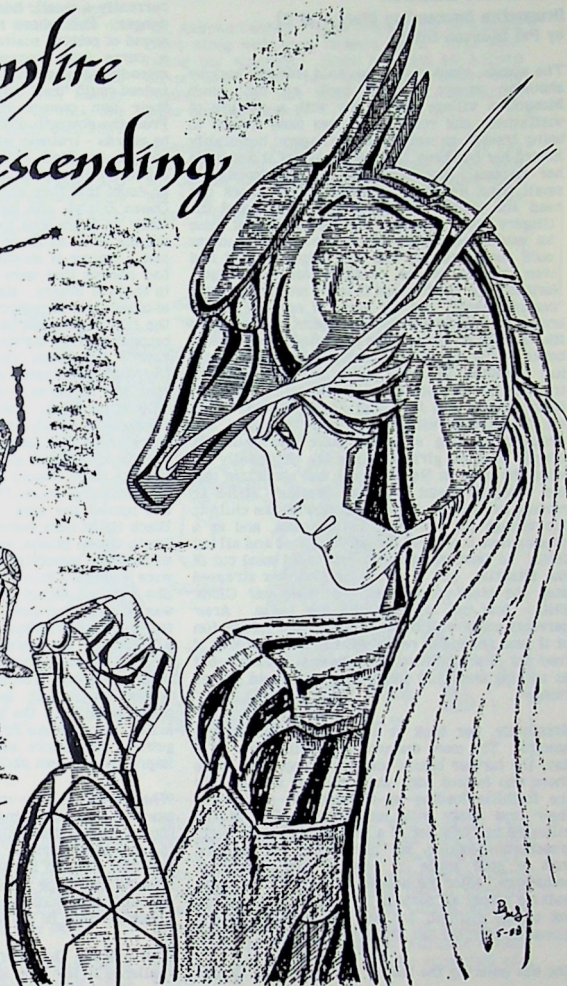
Written/Translated by Marg Baskin
Art (page 1) by Nei Mo Han



Dragonfire Descending



by
pat
munson-siler



DRAGON BLOOD:

Dragonfire Descending (Part 1 of 2)

by Pat Munson-Siter

The woman, black carved box held onto her back by shoulder straps, looked back at the small Mongolian village behind her with a mixture of wistfulness and relief. She was most unused to being treated as well as the villagers' hospitality toward her had been; in a very real way it had made her extremely uncomfortable. In one doorway, a small hand waved its farewell. Neko shook her head and started walking again. She hoped the villagers would remember her warnings about those who would undoubtedly follow her. Ares' hunters would not spare any who they might suspect had given comfort to the renegade Ankoku Dragon. Normally she did her best to avoid any contact with "noncombatants", but the agony of one youngster's broken leg had drawn Neko to the lost, injured child like a moth to flame. She'd learned to set broken bones on the Island...full-contact sparring sessions had resulted in many such injuries, and the trainees had learned to treat each other, for often their senseis and the other Ankoku Saints could not be bothered with such. After splinting and wrapping the leg she had found she could not simply leave the girl where she lay. Especially not when the ache in Neko's knees and shoulders told the renegade Saint that bad weather would be moving in shortly. So she had carried the child to the village the youngster called home, and as a consequence had found herself welcomed and all but fêted. At least she'd had a nice solid meal out of the attention, and a packet of food was strapped atop the black-colored box that held her Cloth. Still - best not to come this way again. Ares' servants might well trash the place just for the fun of it, and she didn't really want to know about it if they did. Perhaps that was somewhat cowardly, but as nothing she could do at this point would change things....

Resolutely, her back to the village, she walked onward. The more distance she could cover in a day, the further behind she would hopefully leave those who hunted her. Soon she was moving into the foothills leading up through the mountains, their tops misty with low clouds. One of the villagers had told her of a seldom-used pass...high, treacherous footing, but navigatable for someone with a good sense of balance and plenty of endurance. After the number of months she'd spent walking across all sorts of terrain, the pass should not be too difficult for her, she thought as she moved through the low, scrubby vegetation.

She was entering the foot of a washout, the stream

that had dug out the deep gouge in the landscape currently a small, trickling eddy, when she sensed danger. Somewhere not far ahead she heard the sound of pebbles scattering downward, and was that a curse from somewhere ahead? She halted, extending her cosmo into greater sensitivity, and indeed could "feel" several people ahead somewhere. Their own cosmos reflecting their anticipation. From the strength of their cosmos, they appeared to be guards - trainees who had failed to be selected to compete for Cloth. (Those who had been selected to compete either won Cloth, or were dead...) She had no doubt that they were Ares'. Since leaving Death Queen Island, she had discovered that the cosmo "feel" of those who had been her companions was not the same as those of 'normal' people. It wasn't just a matter of intensity. Those who served Ares had cosmos that were somehow darkened compared to those of others. Her ability to sense the cosmos of others had improved considerably since she'd left the island, perhaps pushed by the necessity it had become to her survival. She still couldn't tell exactly how many guards there were. Somehow, they had anticipated her chosen path...Closing her eyes, she let herself relax, and used her 'inner eye' only to see the landscape around her. It was colorless to her inner vision, a brightness here and there where animals lurked. Ahead, above the wadi, the dark, diffuse glow of those who hunted her shone - their cosmos still too dim for her to make out anything other than their general direction. She opened her eyes, frowning. There had to be a Black Saint here somewhere. Jango, the Master of Death Queen Island, would not have sent guards out without the supervision of one or more of those who wore Ankoku Cloth. Where was the Black Saint? She was not afraid of the guards themselves; she was experienced now at dealing with them. She found herself viewing their elimination as more of a nuisance than with any anticipation. These guards, however, could well be a distraction, a way of drawing her attention while their Black Saint leader staged his own ambush while she was preoccupied with the guards. She had fought and killed four Ankoku Bronze Saints so far, each time gaining experience along with bruises and cuts, improving her own skills.

What to do? If they were this close, there was not much point in trying to avoid them. Best to confront them when she knew where they were, than to have them possibly surprise her later on. The question was, did she leave the guards alone for the moment while she went hunting for their leader, or did she eliminate them first and take on the Ankoku Saint - or Saints - when he/they attacked?

Well - while the guards would not be much of a challenge to her now, if she were already tired from

fighting the Ankoku Saint who led them...the guards had to go first. If she could take them by surprise, she might well be able to finish them off before their master could arrive.

Unless, of course, the Ankoku Saint had expected her to spot his men. She thrust that uneasy thought aside. In a situation such as this, she could only plan so far in advance. After that, she's have to play the cards as they fell to her...

She put on her Cloth, that of Ankoku Dragon, and hid the empty box admit the boulders strewn beside the stream. Then she worked her way up the walls of the wadi - thankfully the sides were neither steep nor tall hereabouts - and, keeping low to the ground, made her way across the uneven footing toward her enemies. The cold, moist mist that had begun to roll in made no difference to her enhanced senses.

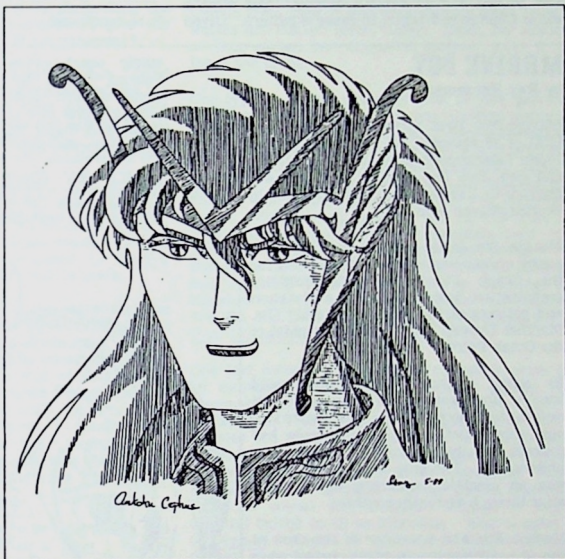
She counted six of the guards clad in black leather, three to each side of the wash and spread out along its length. That presented a problem. They were too far apart for her to use the dragon death wind attack and get all of them at once. Whoever had given them their orders knew their tactics. She was debating how to best take them out when another, far stronger cosmo imprinted on her awareness. A sense of something striking at her, and Neko jumped to one side, barely avoiding the mace-tipped chain its wielder had aimed at her head. She turned to face this threat, far greater than the guards posed. Besides, the guards would not dare to interfere with the combat she was now engaged in. If they did, even if the Ankoku Saint were losing, they would most likely end up executed. One of the few ironclad rules of Death Queen Island was that once a Saint was locked in combat with an adversary, no one, not even Master Jango, could interrupt or interfere in any way until the battle was over.

The chain withdrew rapidly under the command of its master, hovering above Ankoku Cephus' head

like some deadly snake.

"So, Ankoku Cephus, I knew there would be a Black Saint along with your lackeys there," Neko said, facing her opponent. Jango had sent an Ankoku Silver Saint after her this time, rather than another Bronze like those who had commanded other hunting parties.

"Nekochan, you made a fatal mistake the day you stole that Cloth and left Death Queen Island with it," Cephus told her, dark red hair cascading down his back. "Unlike our last sparring match, this time I will hold nothing back!"



"Satisfactory," Neko returned with a laugh. She remembered that last fight, too...and knew how hard Cephus had had to work to win. She'd learned a lot since their last battle, and was no longer an untried trainee but a full Saint, even though she'd not taken oath to Ares. She hoped Cephus would be overconfident, but knew she could not depend on it. Nor could she afford to be too confident herself, especially not against the Ankoku equivalent of a Silver Saint.

For his part, Cephus examined his opponent through narrowed eyes, his own cosmo aware of the power Neko's was generating. Both he and Ankoku Lynx, the woman's sensei, had told their superiors that she was too strong to send Ankoku Bronze Saints after her. The failure of three previous hunting parties to return had convinced Jango that they might well be right. Having fought Neko before and thus being somewhat familiar with her fighting style, its strengths and weaknesses, Jango had assigned the Black Saint to lead the next group he'd sent after Ankoku Dragon.

It had not been easy at first to track the woman. She proved a most devious quarry. But after a while Cephus had begun to sense a pattern. Given

a choice of two paths, Neko tended to chose the harder, less travelled one. He had also come to believe that her choice was as much a matter of almost unconscious conceit - proving she could indeed master the hardest pass, the rockiest path - as an attempt to elude her pursuers. As she stood there before him, defiant and confident, he felt his suspicion harden. And he understood why Ankoku Lynx Terrell had at one time insisted that she would make an excellent servant for Ares-san. Her fire and determination were evident in her very stance as well as reflected in her cosmo, even now expanding as she began to call on its power to assist in her defense...

to be concluded...

MARINE BOY

by Ray Horseman

Marine Boy first appeared in 1966 and ran to a total of 78 episodes. It was produced in Japan by Japan Telecartoons as two series: Fight Marine Kid and Sea Bed Boy Marine. It was dubbed into English by Zavala-Riss and distributed by Warner Brothers/Seven Arts.

Marine Boy (voice - Corinne Orr) was a young underwater explorer who worked for the Ocean Patrol, a world security organization dedicated to the exploration and policing of the seas. His father, Dr. Mariner (voice - Jack Curtis) was chief of the Ocean Patrol.

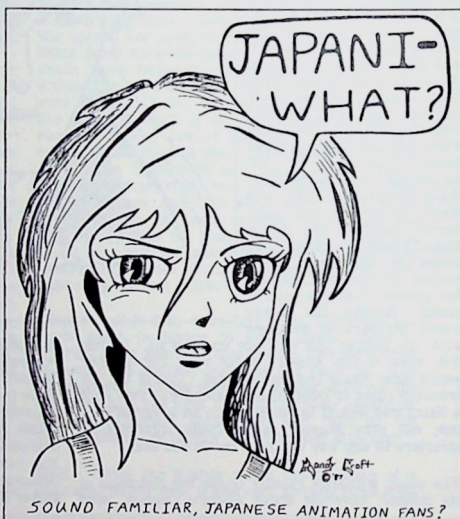
By using Oxygum, Marine Boy could breath underwater (the gum gave off oxygen) for short periods. His underwater suit was bullet-proof and his boots had rockets in their heels to propel him underwater. The only weapon he carried was an electric boomerang which could slice through virtually anything.

Marine Boy was a member of the crew of the P-1 submarine, a sleek patrol ship which can deploy small wings which enable it to fly. The main crew of the P-1 were Bulton (voice - Peter Fernandez) and Piper (voice - Jack Grimes), Bulton and Piper were the Laurel and Hardy comic relief.

Other regular characters on the show were Marine Boy's dolphin, Splasher (shades of Flipper); his girlfriend, Cii-Cii (voice - Corinne Orr); and the mermaid Neptina (voice - Corinne Orr), who by using her

magic pearl saved the P-1 crew many times. Foul things up was Dr. Fumble, a typical absent-minded scientist whose many inventions often got him into difficulties. Villains such as D. Slime and Count Shark also appeared to do battle with the Ocean Patrol.

Marine Boy hasn't been seen in the United Kingdom since the late 1970's, but it's catchy theme song is well-remembered.



ANIME MUSINGS

by Michael Birchfield

One of the things that seems to stand out about Japanese Animation is its female characters. This seems somewhat strange because in reality, Women's Liberation in Japan is well behind that of the Western World. (I am not talking about the stereotyped girl-in-a-kimono, but the percentage of Japanese females in positions of authority versus that of women in Western Society.) This article is not concerned with anime females in mundane roles - such as Misa Hayase of Macross (aka Lisa Hayes of Robotech) - but those wonderful babes who are not afraid to get their hands dirty by performing the actual chopping and dicing required to give the sophisticated anime fan hours of entertainment.

One type of anime characterization that I find particularly appealing is that of characters who are very attractive, but - even at first glance - leave little doubt that they are capable and willing to kill or maim anyone who crosses them (the "Don't mess with me - I'm bad" look). The best examples of this are Miriya of Macross/Robotech and Priss of Bubblegum Crisis. Characters such as these often show little conscience in killing and sometimes enjoy the act, but do not show it blatantly. Still, it is not hard to be attracted to such women - look at Maximilian Sterling, who proposed to Miriya moments after she tried to knife him to death.

A somewhat different version of the preceding type of character is one who is less threatening at first impression and is usually a villainess. Such characters will probably have no conscience at all and will not settle for just a look of satisfaction during their acts of killing or mass destruction, but also will laugh and gloat. To enjoy the acts more, they might deny their opponents a quick death, instead choosing to prolong their ordeals with taunts and sadistic acts. Two good examples of this type of character are Cobalt and Iczer 2 from Iczer 1.

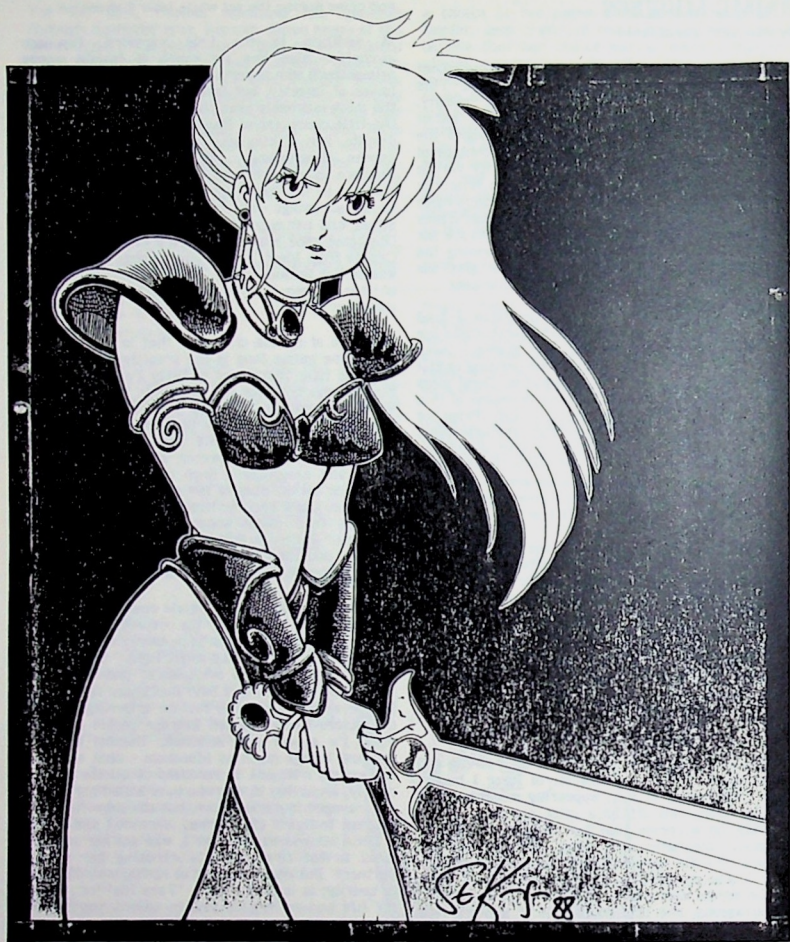
Certain characters are shown to be both strong and vulnerable. The title character of Iczer 1 hardly looks threatening at all - appearing somewhat like a cute, overgrown elf in a pink jumpsuit. It is probably no surprise that her enemies are either inhuman creatures or other female warriors because no male opponent could take her seriously. Iczer 1 also exemplifies the believability of many female anime characters, because even though she is courageous, she is also capable of showing fear and pain. After being beaten by her evil female counterpart, Iczer 2, Iczer 1 cringes when her rival approaches her. Then, when Iczer 2 decides to rub it in by torturing her defeated foe, Iczer 1 screams

and cries during the act while Iczer 2 chuckles.

In addition to the true warriors, Japanese animation also has its share of female wimps (wimpettes?) who nevertheless try to put forward an image of ferocity, but fall pitifully short. One of the most laughable examples of such a character is the title character of Fandora. Like Iczer 1, she - despite her Viking-like garb - cannot hope to appear threatening. Unlike Iczer 1, though, Fandora is somewhat of a coward, with her sword shaking in her hands (poor baby). And yet, this is to her advantage - she cannot lose because she will either kill her opponents or they will die laughing. One other good example of such a wimp character is Cephia from Iczer 1, who vows revenge when Iczer 1 wastes her lesbian lover, Cobalt. Later, her failure at this causes her disgusted partner, Iczer 2, to leave her to die.

One type of female character that is very popular with some anime fans is the scantily-clad heroine, like the title characters of Dirty Pair - two Space Bimbos who work for the futuristic World Welfare Work Association. This investigation agency promises "I will solve any problem for you", except making the obnoxious and abusive Kei shut her mouth. By contrast, however, her partner Yuri is sweet and easygoing. Such characters need not always be on the side of law-and-order, though. In the series Cat's Eye, the Kisugi sisters Rui, Hitomi, and Ai help make ends meet by dabbling in thievery. Surely, one of their victims will call the WWWA and then we'll see Dirty Pair Meets Cat's Eye. (Remember, you read it here first.)

One last notable type of female character needs to be mentioned - that of the average person (or reasonable facsimile) who is suddenly thrust into a situation of violence and must fight. Such anime females are wonderful examples of underdogs (and believe me as a [Tampa Bay] Buccaneer fan myself, I know what it is like to root for underdogs). Such characters can represent average people (such as Iczer 1's school girl sidekick, Nagisa) or more unusual beings (such as Mhoohom - what a name - of Orguss). Nagisa is terrified of all the creepy, crawly, unearthly aliens who have killed her family and ravaged her home town, but somehow finds the courage to fight. (By the way, shouldn't she be just a little bit peeved at Iczer 1, who got her into the mess in the first place by choosing her as her partner? But come to think of it, Nagisa's first act of courage is to slap Iczer 1, "Take that for ruining my life and getting my family wasted, you bitch.") Mhoohom, a diminutive character who is not quite human, certainly does not seem formidable, but helps save her comrades many times and finally gives her life for them.





ENTERTAINMENT TODAY

by Gloria Oliver

Hello everyone! Our show today is a very special one and we hope that you will all enjoy it. If you'll bear with us you won't be disappointed. We have several pleasant surprises in store for you today.

On today's program we're going to honor a very successful show, one of the prime contributors making animation what it is today. Of course, we are talking about that great sensation Gatchaman.

For those of you out there who are not familiar with this history-making show, we've comprised a short explanation of those things unique to each of its seasons.

1. Science Ninja Team Gatchaman - Sosai X is an alien from a far world, a shaper of great minds. Katse is his brain child, twins merged into one body. Giant mechs trained to look and act like their animal counterparts. Lots of cannonfodder for a myriad of uses like fight and destruction scenes. Nambu, whose secret for holding his glasses in place yet remains an unknown mystery. And, of course, let us not forget Ken, Joe, Jun, Jinpei, and Rui. Birds of a feather do stick

together. Fighting Sosai's evil, to promote truth, justice, and the Japanese way.

2. Gatchaman 2 - Sosai X returns once more still determined to rule the world. Only this time his motives have changed. He wants the Earth to use it against some unknown hated aliens out in the cosmos. His new brainchild is literally a brain of a child but in a mature container. Sosai has decided to chuck the mechs. He believes he can now achieve his goals with nifty weapons and the same infinite number of cannonfodder he was privy to before. Nambu and the five youngsters have gotten new weapons and vehicles. They could not afford the others, except for Joe's feather darts which he plucks himself, due to budget cuts in the department. Nevertheless they do what they can with what they have. All is well between them, except they can no longer take Joe with them to the airport, he always sets off all the metal alarms.

3. Gatchaman Fighter - Sosai X has now suffered severe brain damage and therefore now calls himself Sosai Z. His right hand man was not created by Z, who had lost all the instructions on the various processes last season, largely due in part to his brain damage. This time he has taken a Gamelon stunt double for his partner in crime. The mechs return. Once more they try to emulate animals, but are never quite as successful as before. Many attribute this failure to Sosai's aforementioned brain damage. And yes, once more our five young heroes return, though they finally get tired of Nambu who ends up being killed as a consequence. This season the team decides to go Hollywood and adopts a light sabre as the team's preferred weapon of choice.

Now, ladies and gentlemen, it is time to present to you this day's amazing surprise. Before we tell you however, here is some background on how it came about.

On a cold December Japanese night, Gatchaman's creator sat deep in discussion with a close friend in a highly respected establishment...

Creator: Then I told her my famous American joke. She didn't find it funny. She left without even giving me a tip.

Close Friend: Oh well, easy come, easy go. How about some more of that saki? The stuff's cheap, but it still does the job. [Sound of a liquid being poured] So, now that you're out of money, what are you going to do?

Creator: Oh, I don't know. I guess I could always do

another season of Gatchaman. I did rig the ending of the third season ambiguous enough just in case I ever wanted to bring them back.

Close Friend: That sounds great! What gimmick are you going to use this time?

Creator: Oh, I don't know. I want to do something that's never been done before.

Yes, ladies and gentlemen, you've guessed it. A new season of Gatchaman. More exciting than ever before!

Yes, from the people that brought you BUBBLE GUM CRISIS TOO (or THAT MACHINE ATE MY QUARTER!!) comes the fourth season of Gatchaman - GATCHAMAN SMARTMAN!!

Our young team of heroes survived the floating citadel's explosion. They were saved by the Spartan and Nambu's amazing coin! Brought back together years later, helped out of the coin's induced amnesia by a recently grown clone of Nambu, their tranquil lives shattered by the world's need...it's need for them to quell its new life-threatening evil.

The players:

Sosai Double Zeta (ZZ for short) - Having spread his essence throughout his citadel just prior to its destruction, Sosai escaped eradication by allowing himself to be torn apart. Slowly, over time, he was able to gather together the pieces yet alive, reforging himself into an existing entity. Sosai is no longer whole, and his sanity is now even more fragmented than before.

QUOTE: "Subjugate them, destroy them if necessary! I will soon rule this world and mass produce Sony TVs!!"

7-Zark-7 - Tired of unbalanced twins, spoiled children, and repentant gangsters, Sosai ZZ decides to create the perfect stoolie, a robot with artificial intelligence. His finished product is patterned after a character he'd seen while a component of a Sony television. Truthful, honest, hard-working, Zark is wholly dedicated to the Galactor cause. Sosai places complete power in his creation, besides if he gets out of line he can always turn him off.

QUOTE: "I wonder if it's time yet for my ten second oil break?"

1-Rover-1 - Zark's faithful companion. Always at his side, following his every move. In reality, 1-Rover-1 is Sosai's insurance policy. Sosai does not want to have his plans foiled yet again by any unforeseen actions of his servants. 1-Rover-1

guarantees that this will not happen again. His cold, calculating mechanical eyes take in all of Zark's movements and report them straight to Sosai ZZ. 1-Rover-1 is ready to self-destruct at a moments notice at the order of his true master, Sosai ZZ.
QUOTE: "Arf, Arf!!"

Smartman - The team's new ultimate form of defense. Formed when the team's five new vehicles merge into one. 1. Gatchablue: whose form switches from that of a plane to a giant Albatross. 2. Gatchablack: sports car/Ostrich. 3. Gatchared: car/Hummingbird. 4. Gatchagreen: sub compact/Roadrunner. 5. Gatchayellow: van/Pelican. Once activated the five vehicles mesh together to form a forty foot masked, caped avenger. Smartman is possessed of many powers, many as yet unseen.
QUOTE: "..."

Ken - aka Gatchaman, aka G-1, aka Eagle, aka Mark (Mark?), aka Blue Bird. Fearless leader of the Science Ninja Team.

QUOTE: "Transform and roll out!"

Joe - aka G-2, aka Condor, aka Dirk (daring?), aka Black Bird (especially when he is in a "fowl" mood).
QUOTE: "DIE!"

Jun - aka G-3, aka Swan, aka Princess Aggie (???), aka Red Bird.
QUOTE: "Roger!"

Jinpei - aka G-4, aka Swallow, aka Keyop (huh?), aka Green Bird.
QUOTE: "Yay!"

Rui - aka G-5, aka Owl, aka Tiny (I give up!), aka Yellow Bird.
QUOTE: "Uh, uuh, not me, no way!"

Cannonfodder - Same limitless supply.
QUOTE: "Ugh! Oow!! AAarrghh!!!!!"

Will our heroes be able to defeat Sosai ZZ's evil? Will Zark be able to ignore his growing fondness for his enemy Smartman? Will 1-Rover-1 go for Zark's leg once he finishes his wrench? Will Smartman be enough to combat Sosai's new tricks? Will they ever tell us who does Jun's hair? For the answers to these and other questions, tune in for the new, exciting adventures of the Scientific Ninja Team in:

GATCHAMAN SMARTMAN

Coming Soon!!!!!!

[Err, I hope not!---RSS]

C/FO SUGGESTION BOX

This irregular column is devoted to suggestions for improving the Cartoon/Fantasy Organization. If you have a serious suggestion that you think would improve the C/FO or if you would like to comment on any of the suggestions presented today, please send your suggestions and/or comments to:

C/FO Suggestion Box
P.O. Box 18261
San Antonio, TX 78218-0261

Greg Pugh's suggestion was made after the 1988 C/FO Membership Directory came out. The other suggestions presented in this column come from the 1988 Membership Confirmation Forms. All replies are by Randall Stukey unless otherwise indicated. Thanks to everyone who took the trouble to make a suggestion for improving the club!

List Ages in the Membership Directory

I just received the new membership directory, it was nicely done but I have one suggestion for next year's. How about listing the ages of the members, or at least an age bracket like 10-13, 14-16, 16-20, 20+. I think it would be a lot easier to get in touch with people of your own age. It might not matter to other people, but I like to communicate with people around my age because I feel that I'm speaking to someone that views things on my level.

---Greg Pugh

I don't think that most people would want their age listed, Greg, and it would be too much trouble to allow unlisted ages the way we allow unlisted numbers in the database - it simply provides too much opportunity for error when we enter information into the database and when we format that data for the membership directory. Age brackets would be even more work to implement. However, we will try to remember to ask on our next survey whether members would object to having their exact age listed in the directory! If very few do object, we will list ages in the next directory.

However, I would like to suggest that you not limit yourself to only writing to people in your own age group. I'm 31, but I correspond with people less than one-half my age and people twice my age and enjoy it all. I think it's somewhat silly to confine one's friends to one's own age group (especially one's pen friends)! Age should not be a barrier to correspondence or friendship.

Translations

Have member translators translate a manga page or

two and copy it into the newsletter.---Dave Pasciuto.

This is an excellent idea. Unfortunately, translators tend to translate what they wish to translate and often do not allow their translations to be printed in newsletters as they do not think their translations are good enough. The C/FO does not have a group of translators willing to translate whatever we tell them to, we have to accept whatever we are given! However, if any good translators out there would like to do something like this, we'd be happy to try it and see how the membership likes the idea.

Phone Calls

An occasional phone call to members here or there providing a more direct contact with [those] doing the work. It would allow members to know who is in charge a little better and may inspire them to help or contribute. A real-time communication letters or newsletters cannot provide. ---George Rock

I'm afraid that this would be too expensive if done fairly (all members get a call). A two dollar phone call to each of our 250 plus members once a year would cost over \$500! We'd have to drop one publication a year to do this, something I do not think most members would like.

Of course, the phone numbers of all general C/FO officers are listed in the C/FO Membership Directory and all of us generally welcome polite calls from any member at reasonable hours. We will not accept collect calls (of course) nor can most of us afford to return long distance calls we get when we are out, but unless we are busy, we all enjoy talking to those members who do call us. Please, remember that being a general C/FO officer is an unpaid spare-time activity and we may not always have time to talk when you call.

Article Contest

Hold a contest for best informative article, entertaining article, humorous article, etc. You don't necessarily have to give a cash reward and you can publish all the articles sent in. ---Jo Chin

C/FO-San Antonio had an art contest with a cash reward last year - the object was to get artwork to print with a reprint of a very popular piece of fan fiction. ZERO entries were sent in - and this was for artwork (which is far easier to get than articles)! Your idea is still at heart a good one, however, and we probably ought to give it a try.

Set up at Cons and shows

Set up at more shows (comic, game, SF) to get more

people aware of the club. Many small shows will allow you to set up a TV somewhere. All it takes is one person and a VCR to get free advertising for the club. ---David Morris

This is an excellent idea, but it is one that the officers of the general C/F/O cannot implement as we do not have the time or the money to go all over the country doing this, however, it is something that the membership at large could do and we encourage them to do so if they wish and the local con committees are willing to allow it!

Advertise

I think you should publicize the existence of the C/F/O more with ads in various more widely circulated publications to let people who are interested in Japanimation find out about it. I joined a year ago and the only way I found out about the C/F/O was through a two-part feature on Japanimation in STARLOG. ---Bob Jerger

Advertising is very EXPENSIVE and the C/F/O has very little money that we can spend on advertising - about \$1 per member, which means that a \$40 dollar ad has to bring in 40 new members just to pay for itself!! However, several members of the board of directors do believe in advertising and we are trying ads in the classified sections of Comic Buyers Guide (4 weeks starting sometime in August) and Locus (2 issues starting later this year). We might try one in Starlog later in the year. The board would be interested in additional LOW-COST places to advertise that are likely to read by a lot of anime fans, but remember our advertising budget for the year is only \$250 TOTAL (and we have already spent a good deal of that).

Tape Library

Have a really good tape trading plan, wherein good anime would be readily available to everyone. If we could obtain and contribute videos from/to the central government of the C/F/O, it would result in a huge central library for everyone's use. ---Bill Gelinas

This sounds fine in theory, but in practice it just does not work out. Although you might be able to get a couple of people to dub two tapes a year for the current membership (that doesn't sound like much until you realize that it would be over 500 tapes), what would you do if the membership reached 500 or 1000? Who would pay for the repairs to the machines that this heavy dubbing load would cause? Who would be stupid enough to volunteer to do the dubbing for so many people? I'm afraid that the current method of letting members arrange their own trades is the only method that would work, short of raising the dues by about \$30 a year to pay for a bank of dubbing machines and their maintenance!

C/F/O APA

Start a C/F/O APA and offer it to other members on a subscription basis, the price of which would go to the C/F/O treasury. ---John E. Scharmen

As each member of an apa has to pay for the printing of each page of his own section, apas must have relatively small print runs (generally 20 to 30 copies) or no one would be able to afford to contribute to an apa! Additional copies could be ran at a copy shop for non-members but this would be very costly. For example, the last issue of APA-HASHIN had over 200 pages and would have cost over \$1500 to print and mail to a subscriber - that's at six cents a page, if the copying and mailing were done from a place with more expensive copying, the price would even be higher! This is one of those good ideas that are simply too expensive to implement.

Archives Information

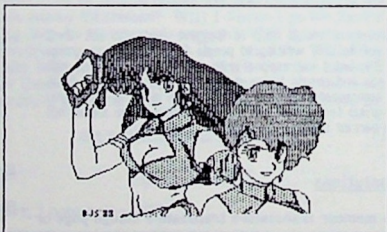
[Have] some sort of listing of the operation, services, and materials of the C/F/O Archives. This packet will be sent to the national membership who wouldn't have easy access due to their distance from the centers of C/F/O membership. ---Bill Ashbaugh

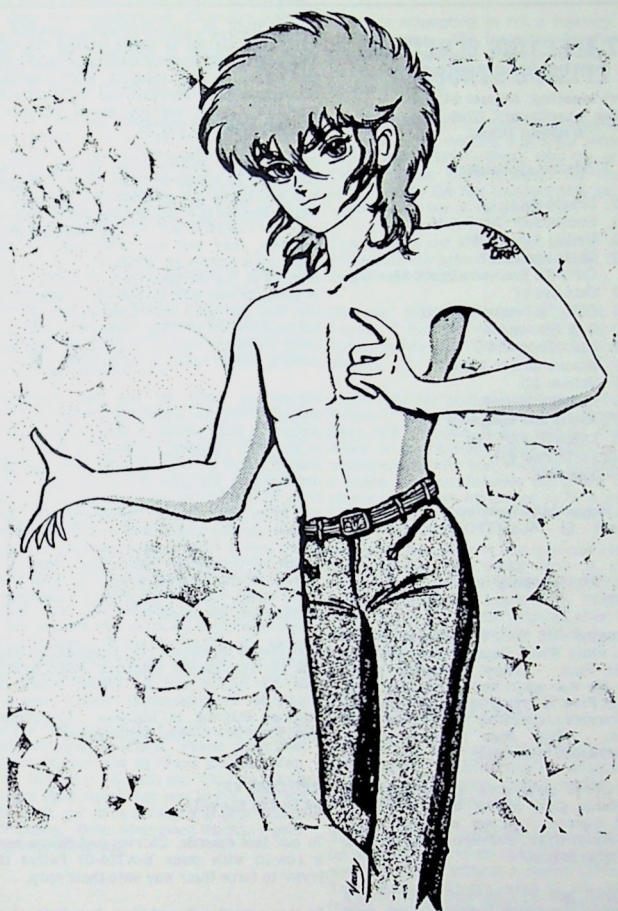
A basic listing of materials in the C/F/O Archives was provided in the November 1987 issue of the New C/F/O Bulletin. This material will be repeated in expanded form in the C/F/O Handbook which will be available later this year. All new members (those who paid the initiation fee) will automatically get a copy. Members who did not pay an initiation fee will be given an opportunity to purchase a copy at cost of printing and mailing.

Classic Animation

Put info about classic animation in each issue. ---Sandra L. Cole

We are pretty much limited to printing what we receive in submissions. If it is not submitted, we can't print it.





C/FO-SAN ANTONIO SECTION

AUGUST MEETING SCHEDULE AND EPISODE SYNOPSSES

August Meeting: August 14, 1988
at the Winston Apartments' Club Room on Sir
Winston Drive

Times are approximate

- 1:00 - 1:30 Dragon Ball
- 1:30 - 2:00 Mobile Suit Gundam #9
- 2:00 - 2:30 Urusei Yatsura #7
- 2:30 - 3:00 Gatchaman II #7
- C/FO-SA Executive Board Meeting
- 3:00 - 3:30 Cats Eye #7
- 3:30 - 4:00 C/FO-SA Business Meeting
- 4:00 - 4:30 City Hunter #18
- 4:30 - 5:00 Saint Seiya #14
- 5:00 - 5:30 Hokuto no Ken #102
- 5:30 - 6:00 Votoms #27
- 6:00 - 7:00 DINNER BREAK
- 7:00 - 9:00 Astrix and Cleopatra
- 9:00 - 9:30 Lupin III Part I #4
- 9:30 - 10:00 Dirty Pair #12
- 10:00 - ?? Requests

Suggested Donation:

C/FO Members - \$1 Non-C/FO Members - \$2

GUNDAM #9: "Fly! Gundam"

by Ray Elliott

This episode begins with Frau Bow looking for and finding Amuro while White Base is flying over the remains of El Paso. Amuro is having moral problems with the war again and is refusing to go on duty. While Frau is trying to reason with him, Saylah Mass receives orders for White Base from the Federation. White Base is to meet the transport plane Medea to resupply.

The Gang of Three steal some apples from the kitchen and Katsu gives one of them to Amuro. Amuro's mood, however, has not improved, when Noah orders Amuro, Hyatt, and Ryu to scout head, Amuro simply ignores him.

Fortunately, Hyatt and Ryu do obey their orders and scout ahead in their core fighters. They soon spot a low flying Jion transport and head back to

White Base to give warning. Aboard the Jion Transport, Garma is ready to lead his fighters out on a search and destroy mission with White Base as the target. Char tries to warn Garma against taking too many chances, but with little effect - if anything Char's warning seems to have had the opposite effect on Garma.

Even with a major battle in the offing, Amuro continues to refuse to fight. Frau Bow gives up on him and turns the problem over to Noah. The Jion Dopps launch and White Base sends the Guncannon and the Guntank out for defense, but without the Gundam, they will not be enough. Bright really tears into Amuro as White Base is hit due to the absence of the Gundam from its defense (The attack is going so well that Garma even radios Char to tell him that his fears were groundless). Bright finally accuses Amuro of being too much of a coward to face Char in battle again. Shamed by this accusation, Amuro, finally takes to his mobile suit.

Meanwhile, back on the Jion transport, Char secretly cuts the transport's radio link to Garma! Amuro in the Gundam quickly shoots down several of the Jion fighters, turning the tide of the battle. Amuro slices a wing off of Garma's fighter. Garma decides that it's time to call for help, but when he tries to contact the Jion transport, they don't hear him (thanks to Char). Fortunately for Garma, the Medea arrives and Amuro and the Gundam almost crash into it - and Garma manages to escape in the resulting confusion. Once back aboard the Jion transport, Garma tries to find out what happened to the radio, but apparently accepts Char's explanation on the matter.

The Medea transfers her supplies to White Base, and its commander (Matilda Ajan) informs Noah that her plane will be White Base's source of supply for the foreseeable future. Amuro seems to take an interest in Matilda. Unfortunately for him, Frau Bow notices his interest.

VOTOMS #27

by David Stowell

In our last episode, Chirico and Fyana were havin' a run-in with some B-ATM-03 Fattys that were tryin' to force their way onto their ship.

In this episode, aboard their love-boat, Chirico and Fyana man the guns and fire into another hoard of

Fattys jetting over. The hull gets a hole punched in it and Fattys start dropping in to say hello. Chirico and his girl clean house, then Chirico goes outside to clear the neighborhood. Chirico's puttin' on a pretty good show, while Fyana's watchin' on a TV screen, but he runs out of ammo and gets cornered and then wounded. Fyana shows up just about in time to take the heat off her Man.

Elsewhere, the Balalant command evidently has a meeting and seems a mite confused about what's going on. Maybe it would have helped if Chirico had put a sign on the back of their ship saying "Going Steady - Bug Off Or Die"? At the same time, Jan-Paul's spending a lot of time just tryin' to find the two. I guess his boss didn't like losing them either from the way he acts.

Back aboard the love-boat, that damn VCR tape just won't stop playing over and over. Fyana finds Chirico starin' at the big screen TV and havin' a bad trip. It's worse than usual this time, on account of him being more than a little banged-up. However, Fyana manages to get things under control and the two get some rest.

Later, the tape starts up again and Fyana wakes up. Chirico's gone, but after some real frantic searching, she finds him (where else?) watching TV again. Chirico's fed up with the "Tape of Doom" and tries to take the sucker out with his pistol. Personally, I can't blame him, but there must be some other important stuff around it 'cause Fyana tackles him and knocks him out with a hypo.

After gettin' Chirico bandaged and squared away, Fyana settles back with some Thunderbird to try to figure out what to do. She tries to look in on her man by camera, but (you guessed it) he's wandered off again. She locates him in an AT bay, where he's havin' more problems. With the flashbacks, being wounded, and being drugged, I'd say that the guy's got a little more than his share of troubles at the moment.

While Fyana's trying to help Chirico, more Fatty hoards start moving in to attack. Fyana shows that a Real Woman knows how to Stand By Her Man. She takes off to slug it out with'em. Chirico, like a Real Man, gets back up on his feet again, sees his woman fightin' it out on a screen and gets hisself over to a Scopedog. Some Man-sized thinkin's goin' on as the episode fades out.

LUPIN III by Ray Elliott

Lupin is attempting to rob a treasure site as this episode opens. The Inspector, however, is already there and manages to capture him. Jigen and Fujiko, however, still manage to steal the treasure he was guarding.

Lupin is taken to a prison by Zenigatta, where he is put into a cell wearing a straight jacket. The next day, Fujiko tries to break into the prison to free Lupin. Jigen, however, stops her from doing so. Lupin spends the day claiming that he is really not Lupin, but is one of the guards.

Time passes and Fujiko tries several more times to brake into the prison and free Lupin, but is stopped each time by Jigen.

One day a priest visits the prison and talks to Lupin. It is Jigen in disguise. He is there to help Lupin escape, but Lupin seems to already have a plan.

Lupin puts his plan into action shortly after Jigen leaves. He uses a razor-sharp fingernail to cut away his straight jacket and to shave himself. When a guard next comes into the cell, Lupin trades places with him, walking out of the prison as a guard. No one believes the guard Lupin traded places with when he claims to be a guard because Lupin has been saying the same thing for weeks.

Zenigatta does seem to catch on and almost catches Lupin again - he would have if Lupin hadn't reminded him that he'd better stop the other guards from taking the fake Lupin away. The last thing we see is Lupin and Jigen laughing after they went to recover the stolen treasure and it was blown up in an explosion.

CHAPTER NOTES

[This is the same thing that used to be called "A Letter from the Executive", I changed the name because this column hasn't really resembled a letter much in some time.]

TAPE PLEDGE FORMS: Remember when I stood up and told everybody that I was not going to dub any more tapes without a signed C/FO-San Antonio Tape Dubbing Pledge, even if you were my best friend, at the last meeting? Well, it seems like several people either were not paying attention or didn't believe me, as I most of the people who gave

me tapes last meeting did not give me a signed copy of the CIFO-San Antonio Tape Dubbing Pledge! And guess what, I haven't dubbed any of those tapes. I haven't even put them in the pile of tapes to be dubbed (so there are now about THIRTY tapes ahead of them) and I am not going to until I get signed CIFO-San Antonio Tape Dubbing Pledges out of those involved.

MORE DUBBING PROBLEMS: As many of you may remember, A. Neal Wingate of Tampa, Florida was banned from obtaining tapes from the CIFO-San Antonio Tape Library for one year in March of this year for obtaining two tapes from CIFO-San Antonio in violation of CIFO-San Antonio's clearly stated policy of not dealing with video pirates (Mr. Wingate's taping policy, which was published in the first issue of CIFO-Tampa's newsletter by Mr. Wingate himself, required that he be given a free "gift" tape in exchange for dubbing two tapes). After the last issue of Celluloid Diversions was published, Mr. Wingate had the gall to submit two tapes to Robert Gibson for CIFO-San Antonio to dub, despite the ban against his obtaining tapes from CIFO-San Antonio. His tapes were returned to him undubbed and I will be asking the CIFO-San Antonio Executive Board to ban Mr. Wingate for at least TWO more years from obtaining tapes from CIFO-San Antonio and I am asking everyone who obtains tapes from us or who might wish to do so in the future to respect this ban and not deal with Mr. Wingate or anyone who you know deals with him until the ban expires.

Juan Gonzales of Tampa has also admitted in writing to dubbing tapes for profit, although he denies having done so after having obtained tapes from CIFO-San Antonio, unfortunately, his denial does not match my limited records on the matter. However, as Mr. Gonzales is only 16 years old, I am going to recommend to the CIFO-San Antonio Executive Board that he only be banned from obtaining tapes for 4 months instead of for the standard one year penalty period.

For those of you horrified by these actions, this should serve strong notice that CIFO-San Antonio intends to back its policy of not making tape copies for people who charge others for making copies! Don't dub tapes for profit - it does not pay in the long run.

DUBBING REPORT: Well, we received a long of tapes, but not as many more as I had expected, and we are turning them out pretty fast. The following tapes were either left off the last month's massive tape list or are new additions to the collection:

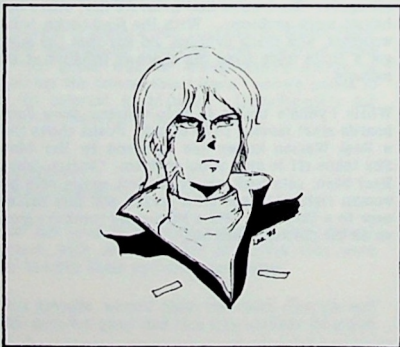
C131	4hr	Dancougar 11-20
C132	4hr	Dancougar 21-30 (due in about 2 weeks)
C133	4hr	Rose of Versailles 1-10
C134	4hr	Rose of Versailles 11-20
M039	2hr	Etranger (subtitled)
X043	4hr	Maison Ikkoku Movie, Urusei Yatsura V, Godmars OVA

Also Tape #X042 is a T-160 tape, but the asterisk was left off the list, sorry!

RAN OUT OF TOWN ON A RAIL?: For those of you who have not heard, there is a pretty good chance that I am going to be moving this winter or next spring. That means that someone else will have to handle the Chapter Executive's job if I do move. This move is not definite (however, it is becoming more and more likely), but I just thought I ought to warn everyone officially.

Where am I moving you wonder? That's up in the air right now. Several of us scattered CIFO-types would like to end up in the same city for a while. We are looking for a city that meets several requirements: a solid economy with good jobs (preferably a right-to-work state with a low state income tax), a medium to low cost-of-living, and at least one good college or university (that offers Japanese among other things). Some people around the country are probably breathing a sigh of relief as they thankfully note that their area doesn't sound like it meets the requirements. Well, don't breathe too easily, we could always change the requirements!

Randall S. Stucky
Chapter Executive



C130 4hr Dancougar 1-10

ANIME TRADING POST

FOR SALE • FOR TRADE • WANTED

Classified Ads in Celluloid Diversions are now FREE to current regular, full, and staff members of the general C/F/O on a SPACE-AVAILABLE basis. ALL ads are subject to acceptance by the editor and the name, STREET address (not a P.O. Box), and phone number of the member placing the ad must accompany the ad. Only members of the general C/F/O (who have signed the membership statement on the 1988 C/F/O Membership Form or on the 1988 C/F/O Membership Update Form) may advertise videotapes for trade! NO EXCEPTIONS. Anime Trading Post ads are for individuals and non-profit organizations only.

Non-members may place ads at the following rates:

Per word	3 cents
Boldfacing	3 cents/word boldfaced
Box around ad	50 cents

Please print or type NEATLY and CLEARLY. Neither the C/F/O, C/F/O-San Antonio, or the editorial staff are responsible for errors in these ads! The advertiser is SOLELY responsible for the content of his ads and for the fulfillment of their terms.

SEND RANDY TO WORLDCON SALE!

Car repairs ate up my Worldcon fund so I am forced to sell some of the items I acquired when I first got into anime! At that time, I bought everything, and decided whether I liked it later! To replenish my Worldcon fund, I'm selling a few items that I no longer have any interest in. Many of these items are now a bit hard to get a hold of!

Items for Sale

Urusei Yatsura in English (Vol 1)	\$25.00
Urusei Yatsura in English (Vol 2)	\$25.00
Urusei Yatsura in English (Vol 3)	\$25.00
Urusei Yatsura in English (Vol 4)	\$25.00
Megazone 23 Pt II Film Comic (Vol 1)	\$15.00
Megazone 23 Pt II Film Comic (Vol 2)	\$15.00
Golgo 13 Manga Collection #33	\$ 8.00
Dougram Mechanical World	\$16.00
M.D. Geist Book (like a Roman Album)	\$18.00
This is Animation #2 (Space Cruiser Yamato)	\$20.00
This is Animation #4 (Final Yamato)	\$20.00
This is Animation #10 (The Southern Cross)	\$20.00
Vampire Hunter D (HB Story Book)	\$14.00
Gall Force CD (Sound Color 1)	\$29.00

Also for sale a few issues of My Anime and The Anime - call for more info (all are complete with inserts and will sell for \$5 to \$8 each).

TERMS:

Money Order or Certified Check Only! Please add \$3.00 for the first item and \$1.00 for each additional item for shipping --- Items will be sent via 1st Class mail and will be insured. Please make money orders and checks payable to Randall S. Stukeby.

There is only ONE of each item! The first person to get the cash in my hands gets the item!! Everyone else will get a refund (yes, you can specify alternative items if you wish - in fact I strongly encourage doing so). The final day of this sale is August 20th, 1988. All orders received after this date will be returned. All sales are final. If you need more information (or want to know exactly what something is or if an item is still available) call me at (512) 655-2678 before 10:30pm CDT.

Send all orders to: Randall Stukeby, 4122 Tallulah, San Antonio, TX 78218-3452.

ANIME BOOK AND TOY SALE!

Some rare and hard to find! Send a SASE for a list. Sean Cunningham, 5302 Williams Dr., Corpus Christi, TX 78411.

ADS WANTED!

We want your classified ads for this page. Small ads like this are free to C/F/O members, big ads like the one above cost money (about one-third normal ad rates). Hurry, space is limited!

